

# Architecture

Issue 3: 1988

New Jersey

Interior Architecture



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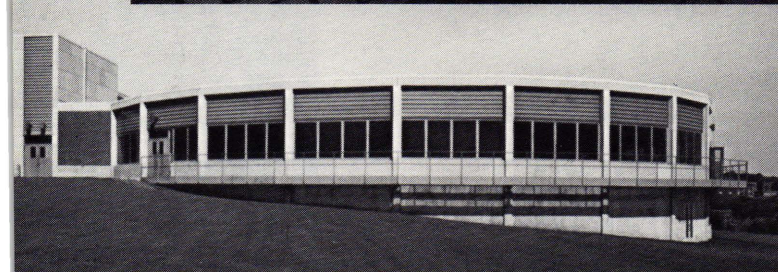
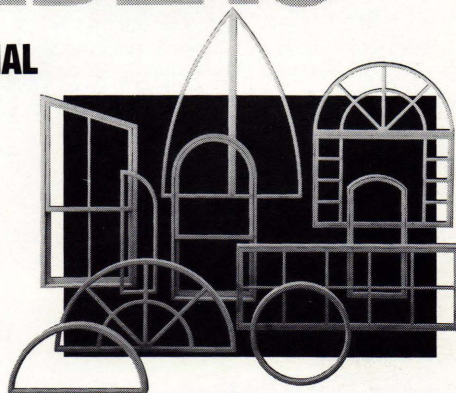
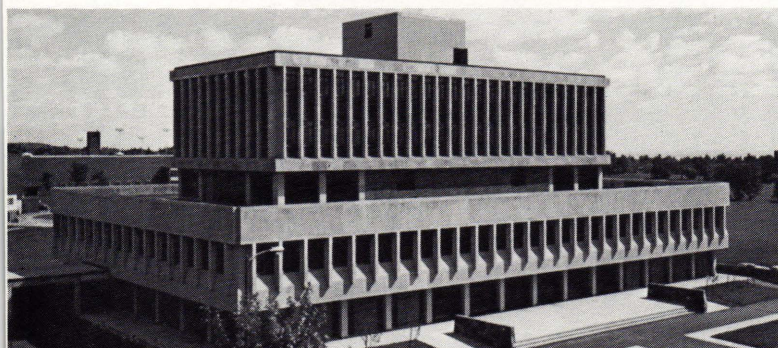
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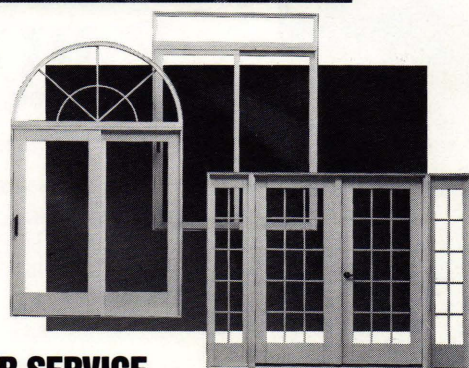


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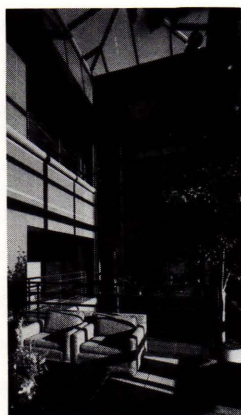
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# Architecture

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Cover: Reception area, Sunshine Biscuits Corporate Headquarters, courtesy  
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Cover photo: Jay Rosenblatt

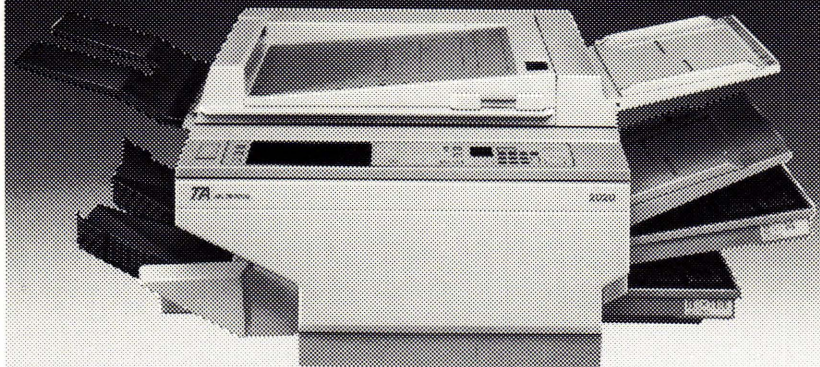
**Architecture New Jersey** (USPS 305-670) is a publication of New Jersey Society of Architects, a Region of the American Institute of Architects. It covers projects of current interest, news of architects, and issues in architecture. The purpose of the publication is to increase public awareness of the built environment. The publication is distributed to all members of the New Jersey Society of Architects, to consulting engineers, to people in fields related to architecture, and to those leaders in business, commerce, industry, banking, education, religion, and government who are concerned with architecture. Views and opinions expressed in **Architecture New Jersey** are those of the writers and not necessarily those of the New Jersey Society of Architects.

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## Introduction

This issue focuses on interior design defined as more than just the selection of wall surfaces and finishes. Here, the term means the creation of three-dimensional, architectural internal environments that delight and excite. The projects exhibited represent a clear understanding of client needs and a translation of these needs into successful environments that promote a quality of life. Spiro Kostof, the noted architectural historian, has said, "Architecture is a social act and the material theatre of human activity." What follows are projects that set the stage for the action which is to take place within them.

In Conversation with a Client, Dr. Santoro, a noted cancer specialist, shares her insight into how forms, materials, and shapes can produce an environment that is calming, comforting, and welcoming to her patients. She sees her office as "a hospice where someone can come to have a healing experience of not only their body but also their mind and spirit."

And finally, one special piece deals with our subject from a very different perspective. A photo essay by William Kirchoff gives his artistic impressions of an abandoned sanitarium in Essex County.



# New Jersey Division of Taxation Document Control Center

Trenton, New Jersey

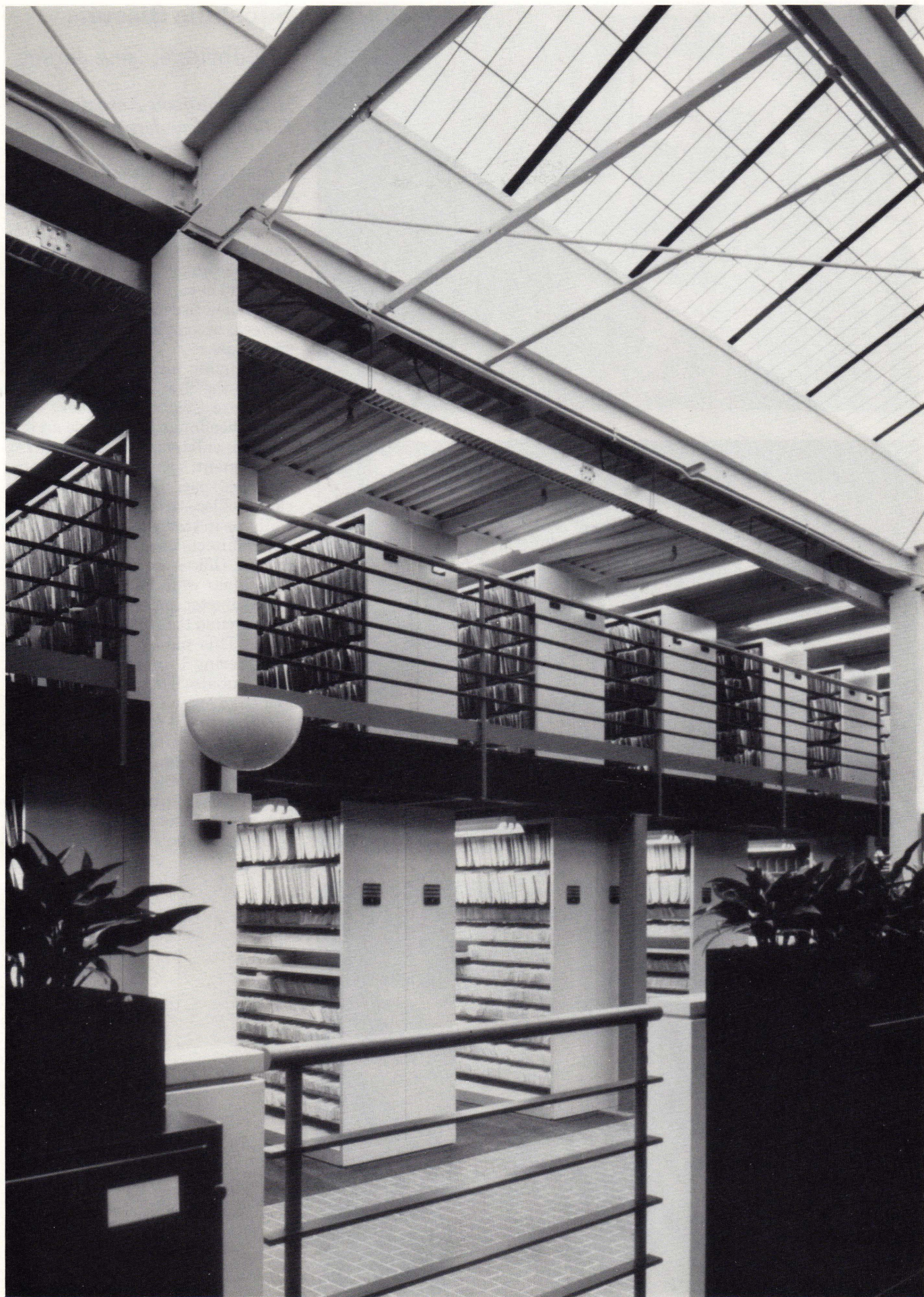
*The Hillier Group  
Princeton, New Jersey*

Formerly a United States Post Office warehouse, the Document Control Center was built by the federal government in the 1950s and sold to the state of New Jersey for \$1. The Center now houses workspace for 150 state employees and all the major clerical records—about 60 million documents—for the Division of Taxation.

Features of the renovated one-story building include a 16-ft.-high, 230-ft.-long brick wall on the east side of the interior; three 65-ft.-long skylights over the office area; and a skylight over the new mezzanine lounge area. The workspace is organized on a raised access floor parallel to the brick wall, in order to accommodate computer terminals and other information storage and retrieval systems. The entrance formerly used by Post Office trucks has, with the addition of a new garden, been reconfigured into a main entrance.











## Sunshine Biscuits

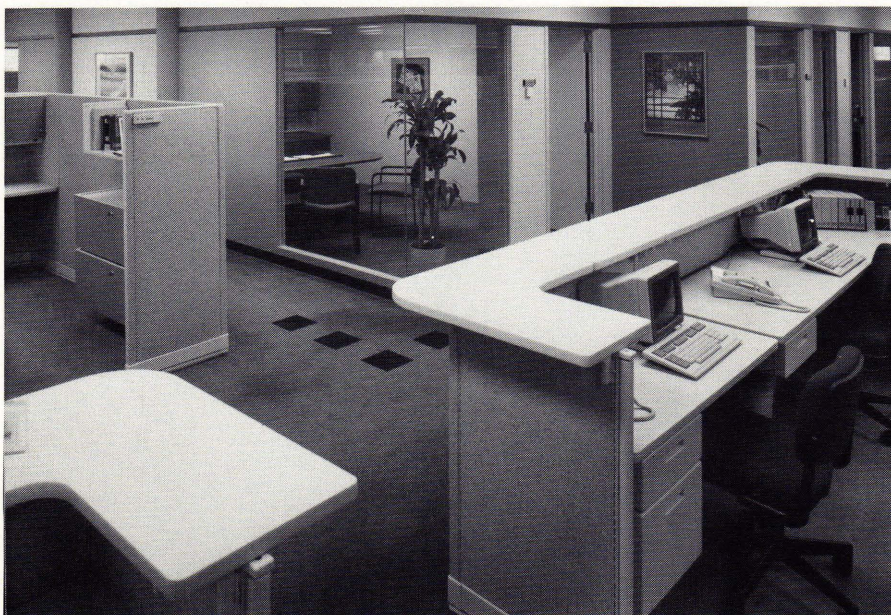
### Woodbridge, New Jersey

*Rothe-Johnson Associates  
Edison, New Jersey*

Appropriately enough, given the company's name, Sunshine Biscuits required that the plan of this new corporate headquarters permit every employee from clerk to president to be able to enjoy views from the windows and natural lighting. Since the design had to accommodate 150 employees, accomplishing this was no small task.

Occupying all of the second and part of the first floors of the Wick Corporate Center, the bakery company's headquarters include an employees' cafeteria, an engineering department, computer operations, and office space. Rather than locating closed offices around the perimeter walls, as in traditional office design, the architects used open office landscaping. Offices are inside, at the core, with glass walls facing out toward the perimeter and systems workstations around the windowed perimeter walls. This plan not only permits the filtering throughout of natural light, but also flexibility for additions and changes to the interior spaces.

Although the company purchased much new furniture for the move to the new headquarters, it also reused furniture from the previous executive offices. This traditional furniture and the new, contemporary elements combine to create an eclectic mix.



*Photos by Jay Rosenblatt*



# Elizabeth Police and Municipal Court Facility

Elizabeth, New Jersey

*The Grad Partnership  
Newark, New Jersey*

The two-story building houses a courtroom, sixteen detention cells, a records bureau, patrol and traffic departments, and police operations. The entire building has a curvilinear wall, like a segment of a circle, facing a plaza. The two functions—court and police—have two entrances, are expressed on the exterior in distinctly different shapes, and are connected by a curved gallery that has windows onto the plaza.

On one end of the building is a tall cylinder, the lobby for the courtroom. This cylinder has a circular skylight, as well as glass block walls on the second floor, thus allowing natural light to enter the second-floor offices. The police headquarters lobby is under a long, white, metal volume that is cantilevered to penetrate the building, and that permits entry for the police on one side, and for the public on the other.

The interior provides a variety of volumes, from long and low to high and narrow. The space is, however, continuous, and the interior materials modulate as it changes. In the police lobby, the terrazzo floor is black; in the courtroom the terrazzo floor is black and red. The interior materials—terrazzo, brown wall tiles, and metal—are, according to the architects, “cold” ones in order to suit the public nature of the building.



Photos by Otto Baitz

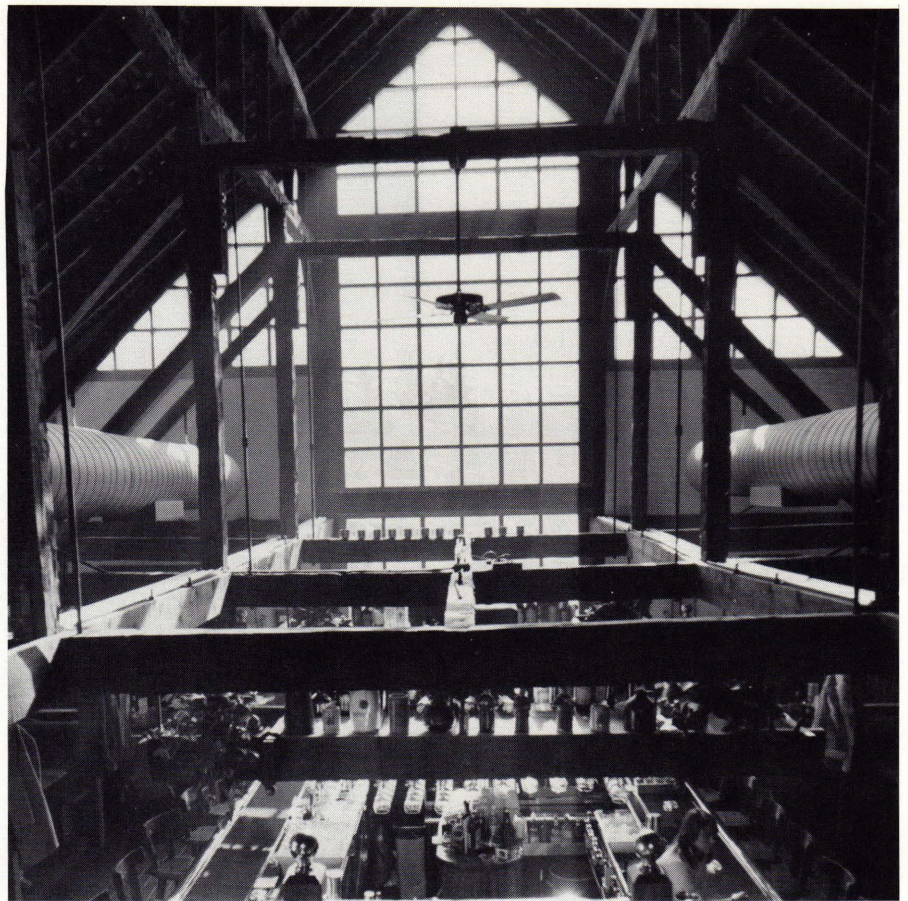


## The Pub at the Black Horse Inn

Mendham, New Jersey

*Nadaskay Kopelson  
Morristown, New Jersey*

Two hundred years ago, this pub was a horse stable and carriage barn for the Black Horse Inn (now a restaurant). The building originally stored carriages on its main level, horses below, and hay above; later the lower level became a pub, and the upper a store, with a hung ceiling concealing the heavy timber trusses. With the preservation of the barn in mind, the architects decided to remove the hung ceiling, thereby reuniting spatially the main level and the loft. The trusses were reinforced with tie rods and supported laterally with box beams that also serve as conduit runs and coffer for lighting. The booths have brass railings that suggest the idea of horse stalls, and brick floor areas refer to traditional brick-paved stables.



## Westinghouse Elevator Company

Morristown, New Jersey

*Barrett Allen Ginsberg  
Bedminster, New Jersey*

This project involved the renovation of a building that had been vacant for two years. The ground level of the newly renovated building houses a warehouse, stationery store, mailroom, and fitness center; the main level, offices, cafeteria, and training rooms; and upper level, executive and other offices. The main entrance and reception area are on the second level, where a waiting

“room” is defined by a dropped ceiling, large Persian rug laid on the tan terrazzo floor, and vitrines displaying antique elevator equipment. Paintings of the company’s history are on the walls of the main lobby and upper-level lobby, which is reached by an escalator. A skylight overhead spotlights the escalator and creates the effect of an atrium.







## Gateway Four Prudential Insurance Company

Newark, New Jersey

*The Grad Partnership  
Newark, New Jersey*

Forming the west entry to the Gateway Center complex is a galleria with a barrel-vaulted ceiling that suggests an arched gateway. The galleria, a circulation spine that connects to a hotel and to Penn Station, has escalators to the concourse level on the second floor. Lobbies on the concourse level overlook a four-story atrium at the entrance. In the atrium stands a pool with a water sculpture, which has crystal-shaped metal forms that change color as the water runs down past them. Opposite the atrium are balconies with plants hanging downward in cascades. On the third and fourth floors, the glass-walled office space is cantilevered out into the atrium, so that the fourth floor projects out over the third.

## Law Offices

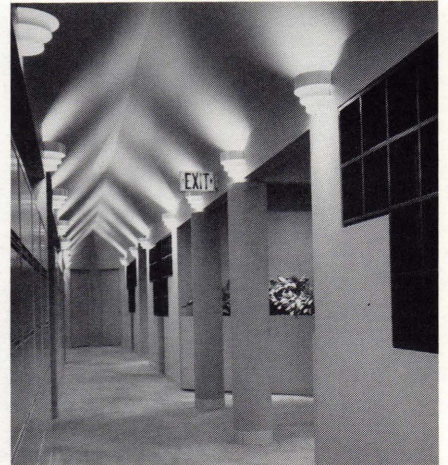
Roseland, New Jersey

*Chapman and Biber  
Summit, New Jersey*

The design for these corporate and real estate law offices emphasizes an entry procession to special areas within the plan, and a relationship among partners, associates, and assistants. Vaulted ceilings accentuate the processional movement and give height to the space; lighting is also arranged to suggest the entry procession. Axial relationships of circulation spines to private offices

and conference areas help organize the plan. A neutral color scheme with mahogany accents furthers the sense of understated scale.

In an effort to maintain visual order, mahogany screens obscure the visitor's view of files and secretarial areas. However, a stepped glass wall on a diagonal axis provides a view from the reception area into the library.





# Chatham Township Municipal Complex

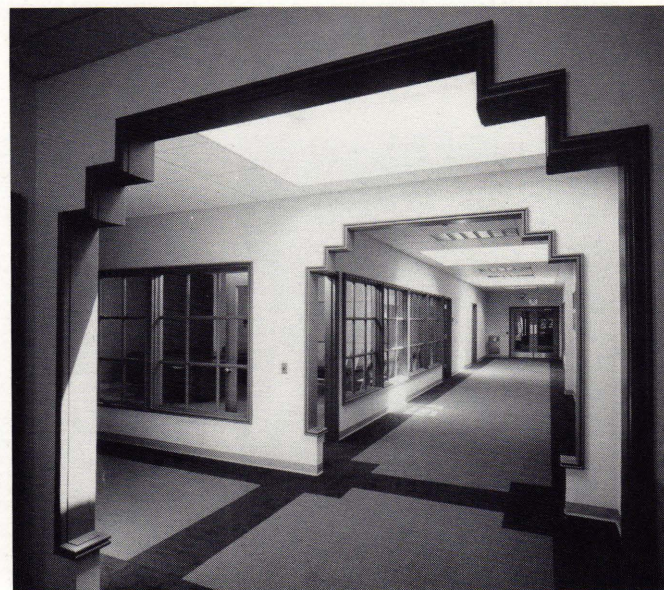
Chatham Township,  
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*Roth Associates  
Morristown, New Jersey*

The Township chose to use a former elementary school to bring together municipal offices under one roof. The building, with its "open plan" design, offered wide-open floor areas and a number of skylights. Emphasis on providing natural lighting to interior

spaces was especially important in remodeling the building; existing skylights with new, stepped wells are incorporated into the corridors and the newly created gallery/lobby adjacent to the public meeting room. Borrowed-light partitions permit light to enter offices and conference rooms along the intersecting corridors.

A consistent design vocabulary of moldings and trims and of framed openings helps orient visitors passing through the corridors. The public meeting room attempts to create a formal environment through the use of mahogany millwork, rich colors, downlights and wall sconces, and a coffered ceiling.





# Shiseido Health Club

Tokyo, Japan

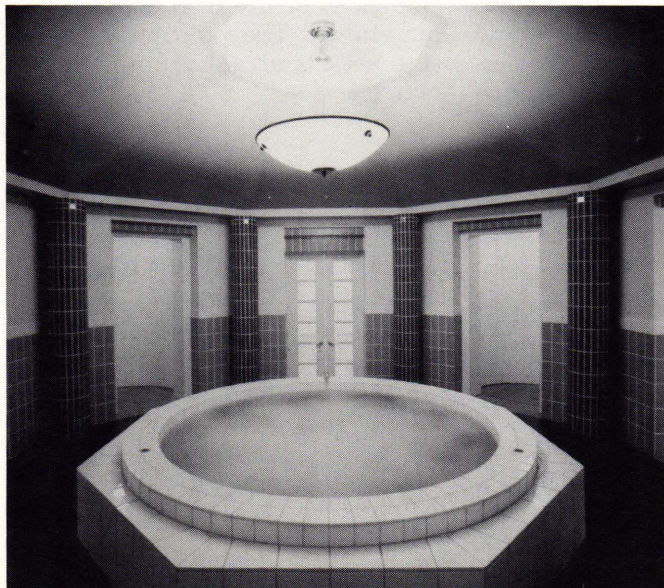
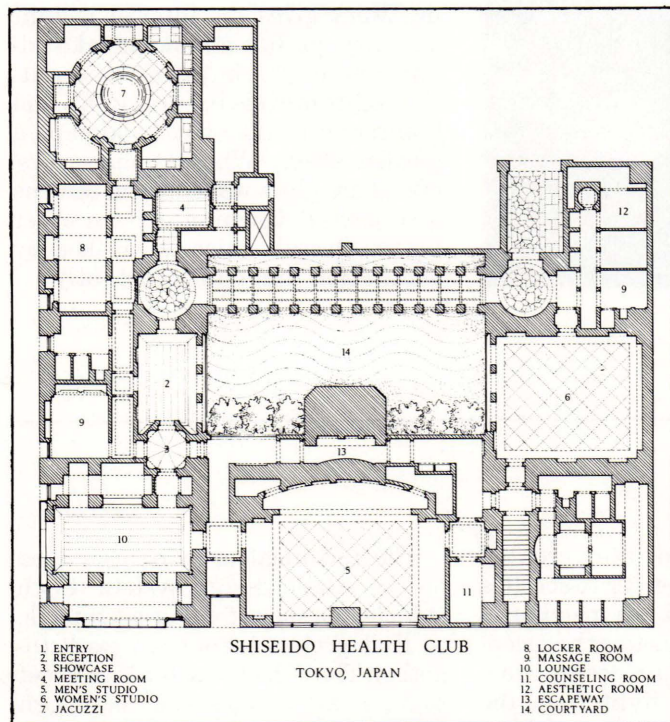
Michael Graves  
Princeton, New Jersey

Shiseido, an international cosmetics company, commissioned a health club that occupies part of the ground floor and lower level of a mixed-use tower in central Tokyo. The upper level of the health club is organized hierarchically as a series of rooms for reception, counseling, exercise, dance, weight training, massage, sauna, and informal din-

ing. The lower level has a large swimming pool under a shallow vaulted ceiling.

Extensive use of Japanese ceramic tiles gives the interior the character of traditional baths. In the pool room

the reflective surfaces of the tile, laid in an expanded checkerboard pattern, reinforce the kinetic quality of water. Several fountains provide the sound of water, as a further invitation to the pool.



Photos by Hamano





## Port Authority Technical Center

Jersey City, New Jersey

*Johnson Jones  
Princeton, New Jersey*

This remodeled 1960s warehouse now houses twenty-seven distinct Port Authority user groups. A T-shaped circulation spine connects vertical circulation elements and creates the semblance of a street for the open-landscape office area, in which the highest-ranking employees are accommodated in central rather than corner offices. Exposed ductwork gives the interior a light and airy quality, and helps take advantage of the building's height. Skylights provide natural light, and planters give the office landscape a garden effect. Whereas managers' offices are glass-walled, semi-screens give partial vision of certain other areas. Overall noise is masked by ventilation that runs constantly.

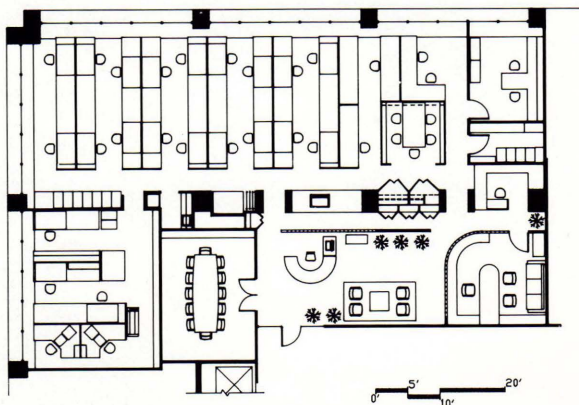
## Berger Associates

Newark, New Jersey

*BAI Design Associates  
Newark, New Jersey*

BAI Design Associates created these offices for the Berger Associates Group, of which BAI is a member. A glass block wall separates the reception area from the main design area, but allows natural light from the windows in the drafting area to filter through. The company president's office is also enclosed by a curved glass wall on two sides, thereby permitting privacy without the isolation that an opaque wall would dictate.

The technical area is organized on the studio design system. Each cubicle has space for four architects, so that project teams can work together. The cubicle walls are five feet high, to allow separation of design teams at the same time that the spaciousness of the drafting area is maintained. The computer-aided design area is arranged in a similar manner.





# New Jersey Institute of Technology Cullimore Hall

Newark, New Jersey

*Ryan Gibson Bauer  
Kornblath  
Red Bank, New Jersey*

This project involved renovations of the first, fifth, and sixth floors of Cullimore Hall, in order to create new academic departments. Included are administrative areas, faculty offices, and student-faculty meeting areas.

The first floor has a large circulation spine, befitting the area's public nature, and an oversized foyer centrally located among three lecture halls. An abstracted proscenium in each lecture hall frames the white boards and video screens.

The fifth and sixth floors provide a private administrative suite, composed of a series of offices around a central reception area, for the dean and chair of the Department of Mathematics and Humanities. On a larger scale, a central circulation pattern separates a perimeter ring of private offices from public meeting rooms in the center.

Circulation nodes highlighted by aedicules direct visitors to their destinations. Defining the nodes is a system of beams and columns that establishes a classical motif. Niches and recessed windows give an air of anticipation to the spaces, by suggesting surprises around every corner.



*Photos by George Cserna*





## AT&T Bridgewater

Bridgewater, New Jersey

*The Hillier Group  
Princeton, New Jersey*

This headquarters project consists of three rectangular buildings, two of which are four stories high and one of which is five stories high. A courtyard and reflecting pool flank the complex's main entry, which in turn leads to the main lobby at the base of a large atrium.

The long side of each building faces in a southerly direction to attain the best orientation toward the sun. South walls, with more glass than the heavily insulated north walls, have aluminum frames that serve as sunshades. East and west walls are each constructed as two glass walls, with an intervening space four feet wide. Controlled by automatic dampers, louvers help form a sandwich that traps heat in the winter and that can be opened in the summer for ventilation. Within the sandwich is a series of automated blinds that are controlled by light sensors and that, when angled, emit or reflect the light of the sun as weather conditions dictate.

Each building is capped by a skylight, which provides natural illumination for much of the interior office space. The lighting system is computer-controlled, with automatic adjustments of internal lighting as the level of available sunlight changes.

In addition to office space, the complex has an auditorium, technical communication systems work areas, and an employee cafeteria and dining room. The cafeteria features a triangulated metal pan ceiling system that echoes the steel-frame building structure.





# Freehold Township Justice Center

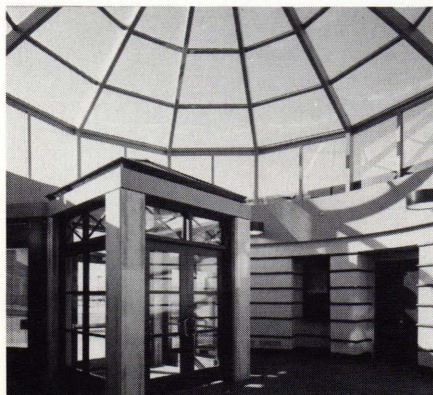
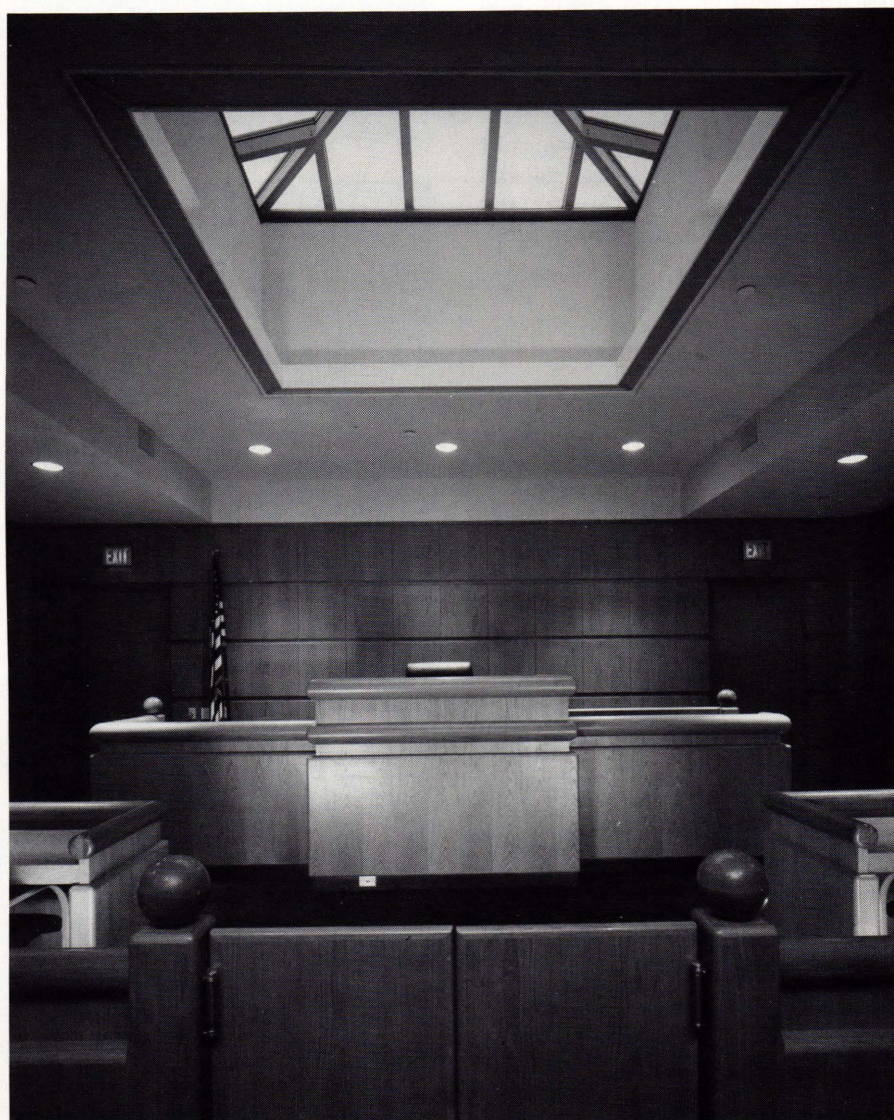
Freehold, New Jersey

*The Grad Partnership  
Newark, New Jersey*

The Justice Center combines the Township's police department and municipal court in an L-shaped building. Two separate entrances lead to the two separate functions, linked by an interior public zone.

Entry and courtroom spaces are tall, to give them prominence and to relieve and articulate the essentially horizontal composition of the building. Public areas are designed not to have a harsh look; floors are of quarry tile, and walls have mahogany trim and are painted peach, rose, and beige. The architects use indirect lighting wherever possible, for example, in the corridor wall sconces. To avoid glare in the courtroom, artificial light from wall and ceiling fixtures is indirect, and natural light comes from clerestory windows set high up on the walls.

The Justice Center also accommodates special requirements, such as areas that necessitate security arrangements, and on the top floor of the police building, a shooting range, which dictated the rectangular shape of the wing. These areas are segregated both mechanically and electrically, as well as functionally. Yet the public areas, especially those used alternately for civic functions, do not reveal the building's complex technology.





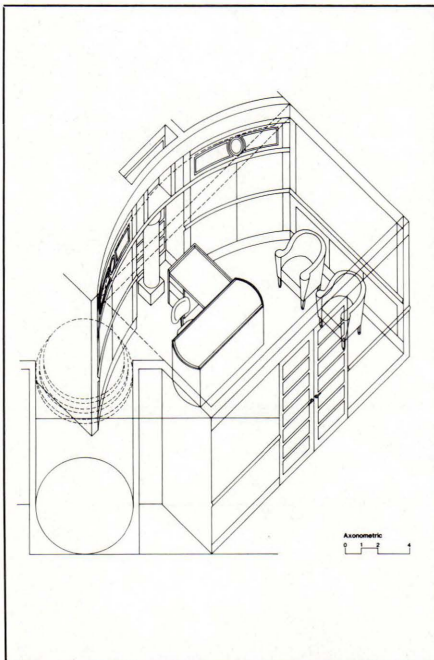
## Columbia Pictures Reception Area

North Bergen, New  
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This reception area is designed for the Columbia Pictures Industries Data Processing Center. The client desired the architects to create, through historical and traditional references, a reception space that would be a counterpoint in form, scale, and color to the overscaled, high-tech data processing center.

To achieve a more intimate scale, the architects designed a visually private zone for the receptionist's area and a public zone for the entry and visitor seating areas. The receptionist's area, with its lowered sheetrock ceiling, wood fascia, and curving, wood-paneled wall in the rear; the round transitional atrium passageway, with its circular concentric tiered ceilings; and the oversized wooden column and capital that serve as the central image of the arrival space, all serve to link the visitor and the computer area beyond.





# Abandoned Interiors: A Photo Essay

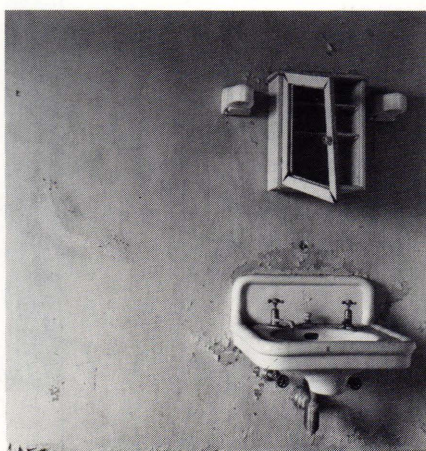
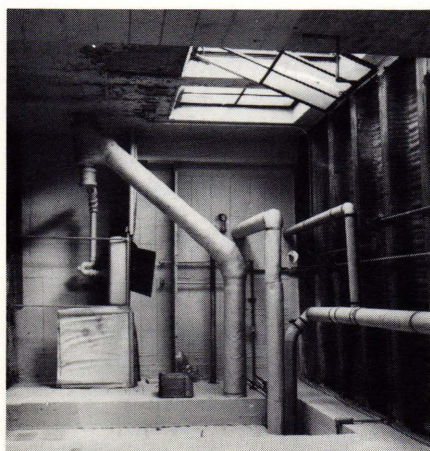
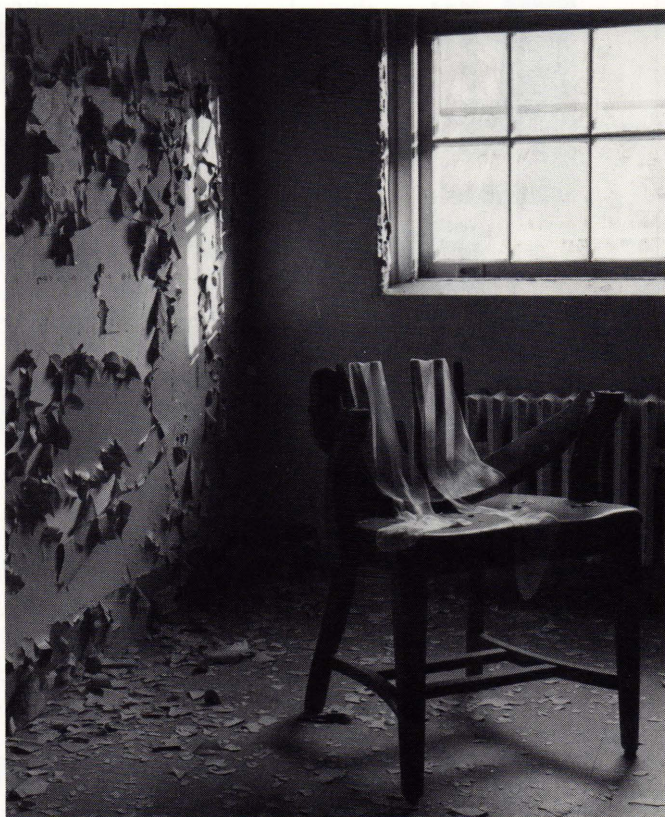
For some time, photographer William Kirchoff has been documenting the abandoned portion of the Essex County Sanitarium. His silver prints, reproduced here, are a reminder that interiors have powerful psychological connotations.

Kirchoff says that he was attracted to his subject as "a piece of architectural history that was sitting forgotten." Located on a hilltop that is the highest point in the county, the sanitarium is a huge complex; its copper roofs are visible for miles around.

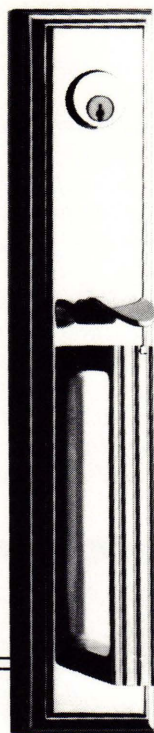
The complex was built in 1907 as a lavish hospital for tuberculosis patients, and included a theatre and ballroom.

In the early 1960s, the sanitarium became a hospital for mental patients. The upper portion of the complex was closed down in 1973, although the lower part continues to house the Essex County Mental Health Facility. The closed portion is now the object of controversy, as some local residents want it torn down and some want it preserved.

For the moment, though, it remains in its ruined condition, with peeling paint, scarred walls, and graffiti that may or may not be the handiwork of madmen. Mysteriously, clothing, bedsheets, and old medical records and equipment are left strewn about. Kirchoff's photographs show beds angled upright, doors ajar, a piano left open, and light falling bleakly through unshaded windows. These pictures serve, perhaps, as a meditation among the tombs for architects.

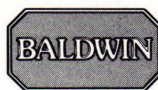






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## Conversation with a Client



*Following are excerpts of a conversation between editorial board member Tom Fantacone and Dr. Elissa Santoro, a breast oncologist. Dr. Santoro, who has a private practice in Livingston, entered into a collaboration with an architect and two artists to create a professional office that would respond to the special needs of her patients and create a calming, comforting, and welcoming environment.*

**ANJ:** This issue of *Architecture New Jersey* is devoted to interior design. As defined by architects, interior design is more than just the selection of wall surfaces and furniture. It is the creation of three-dimensional environments which delight and excite the occupants. Do you feel that your space lives up to that definition?

**DR. SANTORO:** We created, and by we I mean my architect Frank Fernandez and I, the space. Then working with the artists Judith Wadia and Don Perdue we gave that space a hospitable feeling as opposed to the usual sterile-box feeling that people experience in most professional offices. This is true especially in the health-care profession, for some reason. Although practical and less expensive to have such sterile-appearing offices, the patients do not feel well in these environments. Our environment, as we all know, does influence us, just as a rainy day does not bring out our best mood and a sunny day would. The idea is to pro-





mote a sense of welcome. That's why we use the archway for the "nurse's window." So when the patient says, "I'm here for my appointment," an archway that doesn't close, rather than closed sliding glass windows, gives a sense of openness and is very friendly. Around the arch, Judith Wadia created stained glass designed with the butterfly, free of its cocoon. It is a sign of life, and it is a really positive force for most people. And using the stained glass for the waiting room, with the beautiful colors of blue giving a sense of both calmness and tranquility as well as water, sky, or whatever it conjures up for the person, there is a sense of privacy for the nurses, since it is translucent and not transparent. Yet the waiting patient does not feel alone.

**ANJ:** Your vision is to integrate art with interior design. What generated this vision? How do you feel your office environment relates to your practice and what you do as a profession?

**DR. SANTORO:** The art of medicine is to create a healing atmosphere. And the office should be like a hospice or a place where someone can come to have a healing experience of not only their body but also of their mind and spirit. The goal is to create a homelike atmosphere where the patient and her family feel that I am their partner in the process of healing. Whether or not someone is cured or gets better for a while and enjoys

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a quality of life, they have to experience that quality of life right from the beginning, that we do care about their comfort in the waiting room, the dressing room, examining rooms, and the conference room. The whole atmosphere of one's office as well as the appearance of the staff tells the patient more than any words you can say.

**ANJ:** As you embarked on your project, how did you go about selecting an architect and a group of artists to realize your vision?

**DR. SANTORO:** I knew Mr. Fernandez and I asked him if he was willing to work with me. I wanted this office to be my office and not something that was just created. I felt very strongly that teamwork with an architect who is open-minded would result in a true creation that everyone would be happy with. Too many times I've been in offices that were done by architects and designers and I've noted that it doesn't represent the person I know. And it may be beautiful in itself but it's missed the point of what is needed. And that's a tragedy, because that means there is no communication.

And here, because I'm a surgeon and see things in three dimensions and also believe that medicine is both an art and a science, I worked very closely with and looked to my architect for guidance on how to create correct form for the function that I need.

It was hard work, long work, but we would make time for it. It takes time but it is a fun thing. Each detail we solved together. There were no surprises. And through such a person as Frank Fernandez and excellent artists such as Judith Wadia and Don Perdue, who did the fountain, arch, and wood frames, this atmosphere evolved.

**ANJ:** It's nice to hear a client talk about a strong involvement in the design process. As an architect, I've always found that as a result of a strong collaboration between the client and the architect, my work invariably gains strength as it takes shape.

In developing your office, how did you communicate your vision? How did you communicate to the architect and artists what was in your head and what you psychologically wanted to convey with your office?



**DR. SANTORO:** Well, we discussed each area of the office. We studied details closely. We used moldings on the ceilings and a wood parquet floor in the waiting room. This creates more of a homelike, warm atmosphere.

The carpet is earthy green and the corridor is stepped to break up its length. And at the end of the hallway is a collaboration by Judith Wadia and Don Perdue, made of wood and nylon, that creates an illusion of the earth, mountains, and sky. In this way the patient sees the hallway as a sign of life and hope rather than feeling like they're taking their last steps.

The dressing rooms were worked out in great detail as well as the lavatories. Special tiles and colors were used. The idea is that nothing itself would be rejecting but rather would blend and evoke a feeling of tranquility and friendliness.

**ANJ:** I notice that you have an interest in Frank Lloyd Wright. I recognized the barrel chairs in the lobby and a chair in one of the offices. You probably know that FLW was an architect who designed buildings with integrated furnishings. He was an holistic architect. In a way it seems that his approach to design is similar to what you've created with your space: design that conveys its intended use and function. Do you think that is a good correlation?

**DR. SANTORO:** It's a complimentary one! I would like to think so, yes. I think it's a human need that there's an integration—a sense of plan that is lifting in spirit. We need that and it's a sense of joy that one creates. The barrel chairs are at once beautiful, simple, friendly, and amazingly comfortable in the way that they cradle you. And they compliment and enhance the welcoming atmosphere in the waiting room.

**ANJ:** The outcome, the final solution, does it realize the potential of your vision? Does it fulfill your expectations as a client?

**DR. SANTORO:** The expectations continue to grow because we're still working on it. We're about to get started on additional artwork that is going to take a while. We've lived in the space for eight months and are now working with artists to further enhance the atmosphere. After having lived with the space, I will

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be able to speak to the needs that I see because the sun rises in a certain way and sets in a certain way. One experiences a rhythm and how it affects you. By working, you know what colors you might need on certain walls and in the dressing rooms. So working these months with the patients and staff, further needs have evolved. And the patients bring us many gifts in appreciation to fit into the office, to make people happy. It's amazing how they are able to select the correct thing—because they too pick up on this joyful sense that we all have in creating an environment that is different.

**ANJ:** So, generally speaking, the response has been positive from your patients?

**DR. SANTORO:** Without exception. Since my other office was in my home, some patients miss the home atmosphere but I've asked those patients to allow us to evolve, because the office is not complete. There's no end to this—I see it as continuous growth....

**ANJ:** Sort of a work in progress?

**DR. SANTORO:** Yes, a joyful work in progress—always creating. Our lives are canvasses and we are painting on that canvas every day. And each patient that comes in, like a tapestry, is woven into the pattern of creating. And it becomes a very beautiful picture.

**ANJ:** In conclusion, as a client, and a person who has been through this experience, what kind of advice can you offer other clients who may be embarking on a similar project? What are the highlights of the period that you went through in creating this and realizing your vision?

**DR. SANTORO:** The highlight is that it is almost a birthing experience. You're giving birth to a new atmosphere—a new environment—and, like an infant, you know you will see this continue to grow. And as the personality develops while the infant grows, so will the personality of this environment. I am looking forward to development of personality over a period of time, which is really a lifetime. So I see it as non-ending, which is the most hopeful thing we all can have. It's a sense of immortality, and it evolves. □





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# Book Review

## Architectural Practice: A Critical View

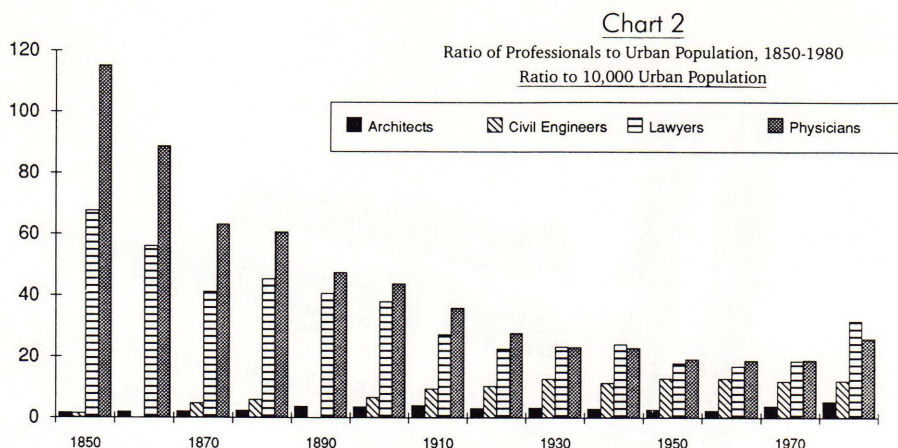
Robert Gutman  
Princeton Architectural Press, 1988. \$7.95.  
(paperback)

A longtime observer of architects as a group, Robert Gutman brings his sociological point of view to bear on our profession as it is practiced today. Rather than presenting a history of the field, in the manner of Andrew Saint's *The Image of the Architect* or Spiro Kostof's *The Architect* (both reviewed in *Architecture New Jersey* 3:87), Gutman gives us a concise summary of the current state of affairs, using data gathered through research and interviews to back up his conclusion that ten basic trends are affecting architects today. The chapter titles indicate the book's

scope: "The Rising Demand for Architectural Services"; "The New Structure of Demand"; "The Supply of Architects and Firms"; "Bigger and More Complex Buildings"; "The Construction Industry"; "The Organization Client"; "Competition with Other Professions"; "Competitiveness Among Architects"; "Financial Problems of Careers and Practices"; and "The Public's Relation to Architecture." Each is densely packed with facts and observations, and the final chapter, "Challenges to Architecture," presents five goals that, as Gutman sees it, the archi-

tectural community must aim for if the real problems of the profession are to be addressed.

For still (somewhat) starry-eyed recent architecture graduates, this book will reveal realities of present-day practice that cynical senior members of the profession may have taken years to perceive. It probably ought to be required reading even *before* applying to architecture school, given the trend cited by Gutman, in his chapter "The Supply of Architects and Firms," of ever-increasing enrollment in architecture degree programs. This tendency, like



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most of those to which Gutman refers, is graphically supported by some of the clear and interesting charts and tables included at the end of the book. Another development of which the individual practitioner may not even be aware is that

*... The rapid growth in the number of architects over the last twenty years is astounding. Architecture has become the fastest growing of all the major professions, far outstripping the increases even of lawyers ... The number is especially remarkable when one considers that there were more architects in the United States by 1984 than the Bureau of Labor Statistics predicted would exist by 1990 ...*

Gutman pairs these statistics (see chart) with the slower growth rate in the number of architecture firms nationwide over the same period, and comes to the conclusion that the average firm has increased in size. Trends such as these may be initially visible only to the surveyor with the overview, but they will have important effects on each of us, further down the line. For instance, architects in larger firms must necessarily spend a greater percentage of their time performing management functions.

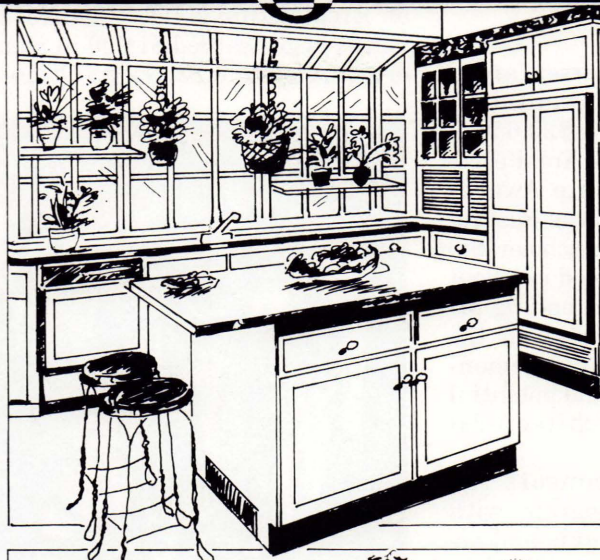
One of the recent tendencies in the structure of architecture firms that is well documented in *Architectural Practice* is toward specialization in aesthetic design, as opposed to the generalist or "extended" practice that we associate with architects of the past, from Brunelleschi to Kahn. This has led to the use of associate architects for documenting work done by "design" firms (a practice that, interestingly enough, has always been the rule in France). Gutman uses the Robert Venturi-Thomas Payette exterior/interior design for the Lewis Thomas Laboratories as an example of another type of specializing partnership that seems to limit one architect's role to that of "shed decorator." Gutman shares with Kenneth Frampton a concern about this polarization, but one may sense here a certain pro-Modernist bias slipping through an otherwise dispassionate essay.

To architect-readers, a few of the

Continued on page 42

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## 1988 Scholarship Awards

Twenty-eight New Jersey architectural students were awarded educational grants totaling \$20,650 at the New Jersey Society of Architects's 29th annual Scholarship Awards Dinner in May at the Forge Restaurant in Woodbridge. The scholarship recipients have maintained excellent grade averages while attending architectural schools throughout the United States, and have demonstrated marked talent and potential for success in the architectural profession.

NJSA annually sponsors the scholarship awards program with donations from individuals and organizations that are committed to aiding promising design students. Since its inception in 1959, the program has distributed more than \$231,050.

A \$700 scholarship donated by Shive Spinelli Perantoni & Associ-

ates (formerly Scrimenti Shive Spinelli & Perantoni) in memory of Adolph R. Scrimenti was awarded to *Gustav Neidinger* of Hillsdale (School of Architecture/NJIT, SOA/NJIT). NJSA also awarded \$1,000 in memory of Adolph to *Stacey A. Orlando*

**Students and Dean of School of Architecture, NJIT.**



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**Romeo Aybar, FAIA;** **Michael Hoon;** **James O'Keefe, R.S. Knapp Co.,** Lynchhurst; **Brian J. Boehmer;** **John Gilchrist, AIA.**



of Passaic (SOA/NJIT). NJSA gave the Past Presidents' Scholarship to *Jennifer L. Kapp* of Edison (SOA/NJIT). A second Past Presidents' Memorial Scholarship was awarded to *Brian R. Graessle* of Toms River (University of Arizona), and the NJSA Memorial Scholarship was awarded to *Kurt M. Kalafsky* of Oakhurst (New York Institute of Technology).

Newark Suburban Chapter, NJSA, donated two scholarships: the J. Parker Edwards Memorial Scholarship to *William J. Fuller* of Newark (SOA/NJIT) and to *Gary M. Kliesch* of Newark (SOA/NJIT). The Jos. L. Muscarelle Foundation, Inc., donated two scholarships, one going to *Kenneth R. Anderson* of Avenel (Yale University) and another to *Susan T. Pady* of Garfield (SOA/NJIT).

Brown's Letters donated two scholarships. The first, in memory of Joseph J. Keiling, chairman of the board, was awarded to *Martin S. Van Boerum* of Prospect Park (SOA/NJIT). The second was awarded to *Anthony D'Angelo* of Teaneck. (SOA/NJIT).

Romeo Aybar, FAIA, gave a scholarship in the amount of \$500 to



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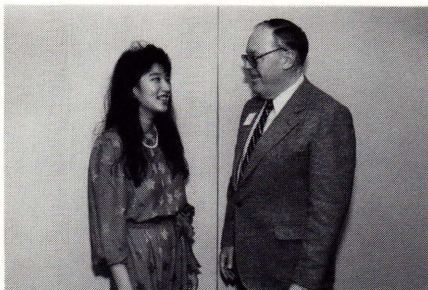
Michael Hoon of Ridgefield Park (SOA/NJIT). The Frank Grad Memorial was awarded to *Charles W. Sharman* of Harrington Park (SOA/NJIT); the Harry Ruhle Memorial Scholarship went to *Michele A. O'Brien* of Far Hills (University of Virginia).

The John Trich Memorial Scholarship went to *Daniel J. Balto* of Ocean (SOA/NJIT); the Charles Porter Memorial Scholarship to *Jean M. O'Toole* of Old Bridge (Catholic University of America). The West Jersey Society of Architects Memorial Scholarship to commemorate deceased past members was awarded to *Lyna T. Hwang* of Lindenwold (SOA/NJIT); the Hudson Blueprint Company Scholarship to *Stephanie N. Glass* of Point Pleasant Beach (Catholic University of America); and the NJ State Concrete Products Assn. Scholarship to *Herbert L. Ryno* of Forked River (Drexel University).

A \$500 scholarship donated by Herman Carle Litwack, AIA, a Fellow of the National Institute of Architectural Education, to recognize a student who, beyond demonstration of talent and excellence in architectural scholarship, has expanded his



James P. Hennessey; Harry Curvino, Whittier Ruhle, Mt. Olive; Michele A. O'Brien; Michael Herbig, Whittier Ruhle; Michael Schenker, AIA.



Lyna Hwang; Edward Kolbe, AIA, West Jersey Chapter.



Kenneth J. Szeles; Stephanie N. Glass; Daniel Balto; Edward Kolbe, AIA, Chair, Scholarship Foundation.

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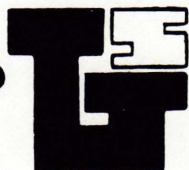
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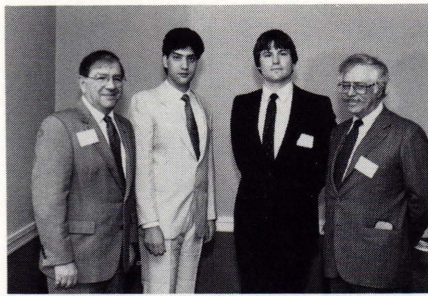
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Samuel Abate, AIA (Committee—Scholarship); Antonio Palladino; Charles Sharman IV; Lowell Brody.



Brian Rogaski, AIA, Shive/Spinnelli/Perantoni & Assoc., Architects—Pianners; Gustav H. Neidinger; Sara B. Gordon; Alan Lemerman, Pella Windows and Doors, West Caldwell.



William J. Fuller; Herman C. Litwack, AIA, Newark; Linda Belenets; Louis Barbieri, AIA, Past President, Newark Suburban Chapter, Denville; Gary M. Kliesch.



or her horizons and potential through noteworthy accomplishment in a diversity of extra-curricular activities was awarded to *Linda W. Belenets* of Mountainside (SOA/NJIT).

A \$500 scholarship donated by Harry B. Mahler, FAIA, went to *Antonio Palladino* of Jersey City (SOA/NJIT). A \$750 scholarship, donated by Thomas & David Lehman, went to *Elizabeth Anne Ackerman* of Mendham (University of Pennsylvania); the Tarquini Organization donated a \$1,000 scholarship that was awarded to *Gregory C. Ensslen* of Vineland (Tulane University).

The Pella Windows & Doors Scholarship was awarded to *Sara B. Gordon* of Maplewood (SOA/NJIT); the NJ Tile Council Promotion Fund Scholarship to *Kenneth J. Szeles* of Newark (SOA/NJIT); and the NJSA Scholarship to *Richard E. Carroll* of Belle Mead (Temple University).

A \$700 scholarship, donated by the family of the late Sidney Schenker, was awarded to *James P. Hennessey* of Haskell (SOA/NJIT); the R.S. Knapp Memorial Scholarship went to *Brian J. Boehmer* of Point Pleasant Beach (Kent State University). □

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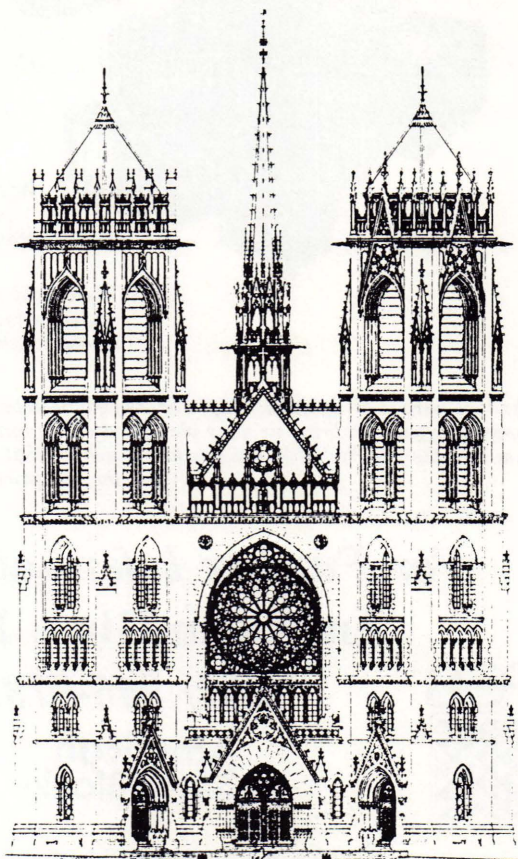


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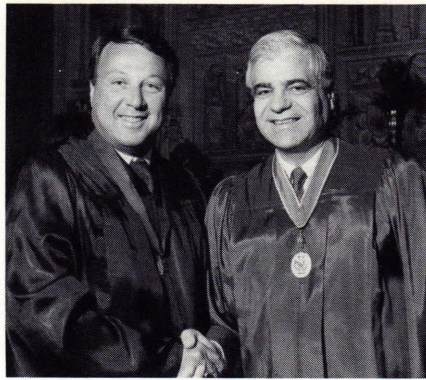
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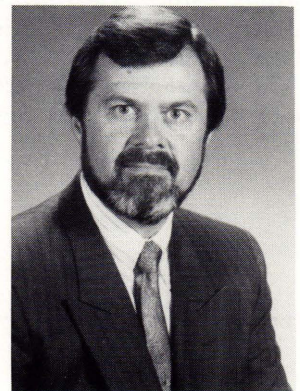
*Edward N. Rothe, FAIA*, was elevated to fellowship in the American Institute College of Fellows. Fellowship is the highest honor AIA can bestow on a member except for the Gold Medal.



Edward N. Rothe, FAIA and Ted Pappas, FAIA, AIA President

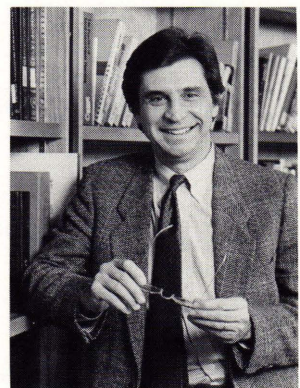
*Charles M. Decker, Jr., AIA*, is the newly-elected Second Vice-President of the Building Officials and Code Administrators (BOCA) International, Inc., a non-profit service organization dedicated to professional code administration and enforcement for the protection of public health, safety, and welfare. Mr. Decker is the chief of the Bureau of Construction Code Enforcement of the NJ Department of Community Affairs, Trenton.

*Ronald T. Ryan, AIA*, chairman and chief executive officer of the Ryan Group, announces the merger of TRG with Gibson Bauer Associates and Leo Kornblath Associates. The new name of the firm is Ryan Gibson Bauer Kornblath, P.A. (RGBK).



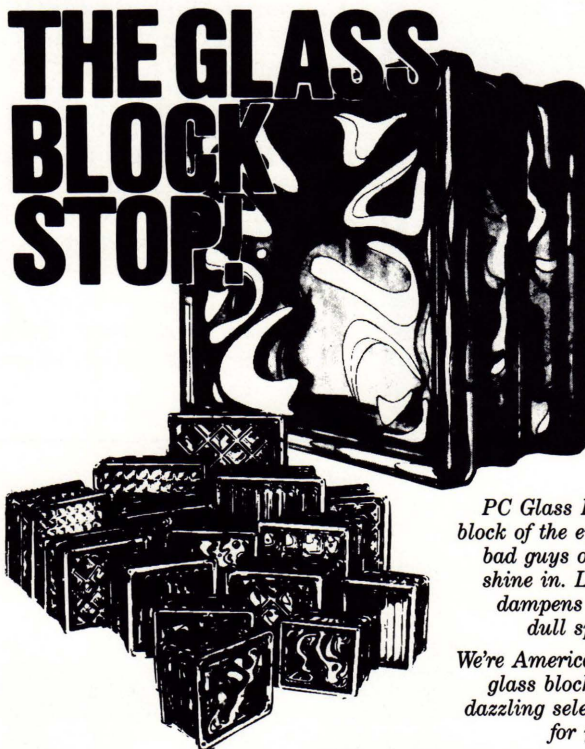
Ronald T. Ryan, AIA

*Michael Mostoller, AIA*, has been appointed associate dean and is responsible for academic scheduling and administrative overview of the curriculum at NJIT.



Michael Mostoller, AIA

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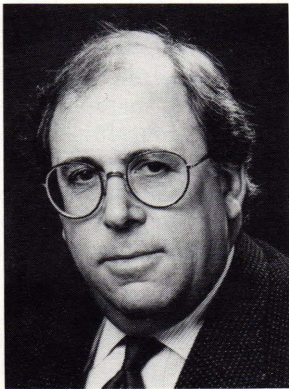
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The Hillier Group announces the following promotions: Alan Chima-coff, AIA, the firm's director of design, and Gerard F.X. Geier II, AIA, have been promoted to principal.



Alan Chima-coff, AIA



Gerard F.X. Geier, II, AIA

Ezra Ehrenkrantz, FAIA, an internationally recognized member of the architectural profession, has been appointed Professor and first chair of Architecture and Building Science. The Architecture and Building Science Chair at NJIT was established to develop linkages with industry and the design professions that will form the basis for sponsorship of a research agenda.

John A. Swaszek, AIA, of Ryan Gibson Bauer Kornblath, P.A., Middletown, has been promoted to associate.

Tomaino & Tomaino Architects and Planners of Deal, NJ, announces the acquisition of the architectural firm of Benoist, Goldberg, and Shapiro, located in Clark, NJ. ☐



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# The Architect as Both Generalist and Specialist

*reprinted from the NCARB Certifier,  
September 1988 Volume 8 Number 2*

*Following are excerpts from President  
Terrien's inaugural address at the  
1988 NCARB Annual Meeting:*

Much of our discussion during the years I have been familiar with the activities of NCARB has revolved about the dichotomy between the ar-

chitect with the responsibilities of the generalist, and the architect discharging the responsibilities of the specialist. This dichotomy is quite understandable, if we review its development.

In a simpler time, when the forces of gravity dominated most architectural decisions, the architect was the specialist—the most intelligent mason on the construction site. And where the reasons for constructing the building called for decisions that exceeded the sophistication of workaday tradition, the architect often

elevated issues of symmetry and style above sophistication of budget and program.

As the technological sophistication of the Industrial Revolution impinged on the built environment of our daily activities, Louis Sullivan, Adolph Loos, Gustav Eiffel, Viollet-le Duc, Von Schinkel, and all those other architects instructed by their work, though reacting divergently, shared a comfortable sense that engineering (or at least architectural engineering) was still comfortably within a subset of the architect's skills.

The now so-called Modern Movement in architecture incorporated the use of technologies and materials which strained the abilities of an individual architect, even an exceptional individual, to embrace all the technical skills required by the increasing sophistication in building. And just as the individual genius of the captains of industry and commerce were succeeded by the managerial strengths (and constraints) of group organization, the mentor of the atelier has also been succeeded...by the management of the project team.

## Beyond Architectural Decisions

Today, more likely than not, a project team spans many disciplines and offices, spilling far over the bounds of strictly architectural decisions. The sophistication required of a competitive project delivery system has also spilled over from what is an absolute necessity for a large project to a competitive benefit for a practice of smaller projects—even those small enough to be embraced by the skills of the sole practitioner. While we should not minimize the benefit of centralized individual creativity, the image of the individual designer, mentor, and creator persists in a world of projects in which it cannot always, or even usually, prevail, nurtured perhaps as much by creative ego as by an individual client's expectations and desire to find and to reinforce individualism in a world of increasing collectivism.

The reality of this collectivism is the second focus of our attention as regulators of the practice of architecture for the public benefit. And I know that its thesis is obvious to us: In a team of specialists, however well managed, who is there to look after the general, utilitarian interest, and

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to advocate the greatest good to the greatest number of people? The answer, of course, is the architect. Even in a market-driven—or especially in a market-driven—decision making process, it is the architect.

I think it is interesting to note that the growth in the exercise of the police power of the state in land use regulations, and even in the regulation of architecture, parallels the erosion of the ability of tradition and the values of good neighborliness to satisfy our architectural needs beneficially. I suspect that the current frustrations with our regulatory process for land-use decisions is related. At the same time that decisions on land use rely increasingly upon the judgment of citizen boards and conflict increasingly with equal protection and due process issues, our frustrations reflect the conflict between legitimate quality-of-life expectations and our recognition of the damaging consequences of physical change to which many past decisions have contributed.

We, as a lay society, often feel betrayed by professional guidance, must come to terms with the inadequacy of market forces and their socialistic substitutes to provide quality of life. Fortunately, we increasingly recognize the absence of quality, even as we grow accustomed to the newness of industrial power, even as we come to expect incredible technological innovation, even as we take their benefits for granted; and more importantly, even as we discover their negative consequences intolerable—and fixable.

The dilemma between the need to make decisions in the built environment which have great general consequences, and the need to depend upon specialists to be able to implement those decisions cries for the help of the generalist; not only for the generalist who is able to mediate and integrate the responsibilities of the specialist, but also for the generalist who will advocate the utilitarian benefit: namely, the architect-generalist.

#### Architects and Public Welfare

That identity of the architect-generalist is, I believe, what should bring us all together, even if we were not already drawn together at this Council by our common concern for public health, safety and welfare. For it is the third of this triad—welfare—

which is due far fuller consideration that has been given to date. I think it is the success that we have demonstrated in addressing the more easily defined elements of health and safety which should enable us to turn our attentions to welfare...

The Council does an excellent job in assessing at the threshold level of entering the profession the skills, knowledge and abilities appropriate for the proper protection of the public health and safety, and in translating those qualifications into requirements for education, training and

examination. The Council does an excellent job. Certainly in the priorities of regulation, as well as in the ease of measurement and qualification, health and safety must predominate over welfare.

But it is the excellence of the job we do which brings us, I believe, to the obligation to consider welfare far more thoroughly than we have in the past. And while I sympathize with the concerns expressed by many that welfare has so many definitions that by seeking to express them, we would threaten their diversity, and ulti-

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mately the benefit they serve, nevertheless I think we, the National Council of Architectural Registration Boards, should be deterred no longer from cautiously but deliberately assessing our responsibilities as regulators for the promotion of social welfare in the consequence of our architectural decisions.

### The Challenge Ahead

Again privately, I think that 20 years from now, which is nearly the

time I have been in practice as a registered architect—and is a time hence during which I fully hope to continue to practice—the architectural profession will continue to change at least as much as it has already evolved during the past two decades. I am firmly convinced that public welfare—*quality of life*—will be at the heart of that change. If this expectation is correct, this issue of broad public benefit will be a challenge to our responsibilities as regulators far greater than the issues of the accredited degree, or a unified

national examination, or even of the licensing of specialties in architecture—issues basically of reciprocity and minimal qualification, hot issues around which the strength and resilience of the Council were forged, and continue to be tested, but issues that focus on health and safety. This challenge—the unrealized but certainly recognizable expectations for quality of life by the public which we serve—will, I think, determine the future of the profession.

The dichotomy between the practitioner who desires, and is expected, to control individually the resolution of the forces which define individual projects, and the inability of any individual to control that resolution—even of an architect with extraordinary qualifications (by today's standards) for larger and highly sophisticated projects—will, I think, be at the heart of the change.

A number of people have speculated on the nature of practice in the future. A common expectation is that the medium-sized diverse practice will tend to disappear, leaving only the individual practitioner, with a unified creative power and will, and the larger practice which tends to specialize in particular kinds of projects, and to develop enormous expertise specific to their delivery.

Many of us fear this development and, I think, with justification; for it implies the loss of the architect's ability to integrate large and conflicting forces. As we well know, these forces are usually defined inadequately by bodies of information which have no business sharing an architectural solution, except that a building is required by the physical world we inhabit.

Much of the architect's skill lies in complementary integration. It is precisely this ability to integrate which is of great emphasis—some would say uniquely great emphasis—that I think is the ground on which the profession of architecture can thrive, and in which the public benefit must grow. It is therefore the ground which we as regulators should prepare.

Whether or not the practice of architecture becomes polarized between the traditional small practice and a set of specialized larger practices is not, I think, the issue. The issue is instead the responsibility vested in the architect by society to represent the public interest in the

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making of decisions which, while carrying out the client's goals, require advocacy of the public interest in their accomplishment to effect the benefit the public should be encouraged to expect. These are the responsibilities of the architect as generalist, whether or not special skills are also required for the practice of architecture...

Ultimately, I think the future of the practice of architecture will depend on its ability to attract, engage and sustain the highest and best of our youth as they select careers and mature within them. The chicken or the egg is our dilemma as well, which leads us to what may be our most important conclusion as we proceed into the work of the coming year.

### Raising the Level of the Base

We in this room who practice architecture are among the most able in the profession. As we review the issue of the day, we may occasionally lose sight of the typical practitioner who is ignorant of the explicit exploration of the larger issues which we as regulators consider routinely. This practitioner, though enmeshed within the links of the larger issues, is so driven by the forces of daily demands as to be unable to reach much beyond their direct resolution. Some of the debate [at the NCARB Annual Meeting], as for example on design-build and corporate practice, pointed out just this difference between situations near or at their best, and those which prevail more generally across the land. While no one would argue that the apex should not inform the base, the criticism of applicability is legitimate, and argues strongly to raising the level of our base. Until we do, we are unlikely to prevail in our desire to attract and to hold those best able to practice and interested in becoming architects.

The question of competency beyond the measurement of the entry level, minimal threshold has long been nearly taboo within the Council. Certainly, architecture is a profession which depends upon lifelong learning, as the recent initiative of the AIA presents very well. And certainly, the architect, burdened in practice, is in a difficult position to be asked to subscribe to endeavors for professional broadening beyond what is driven by market, conscience and interest.

But the question of continuing education won't go away by ignoring it. The sunset reviews of several jurisdictions have asked focused questions about continuing professional development as a condition or registration renewal. And while I concur with those who argue that an effective system does not exist for continuing education as a criterion suitable for renewal of registration, I think the presence of an effective and dependable delivery system would serve the public—and the profession—very well, whether or not

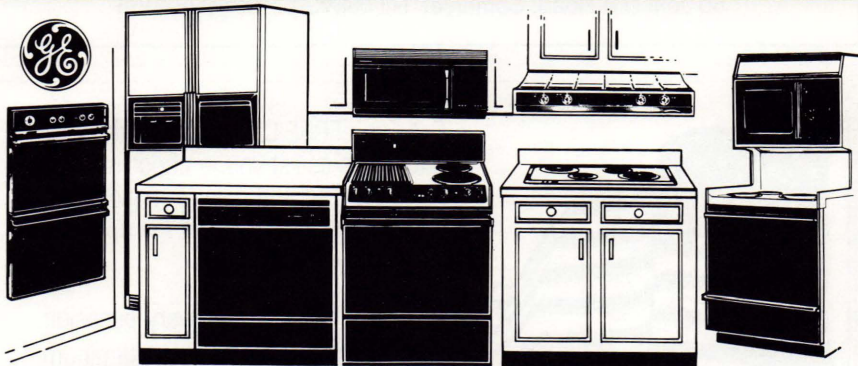
tied to renewal...

Architecture is a profession of technological and social change...I think architects would be well served selfishly as well as in professional responsibility to the public by an effective program. For if the profession can fulfill its responsibility for improving the ephemeral quality of life, the routine decisions of practice will have to be informed, and those making the decisions and advocating the responsibility will have to be the best we can entice, prepare, and foster for the demands of practice. □

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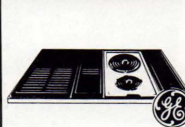
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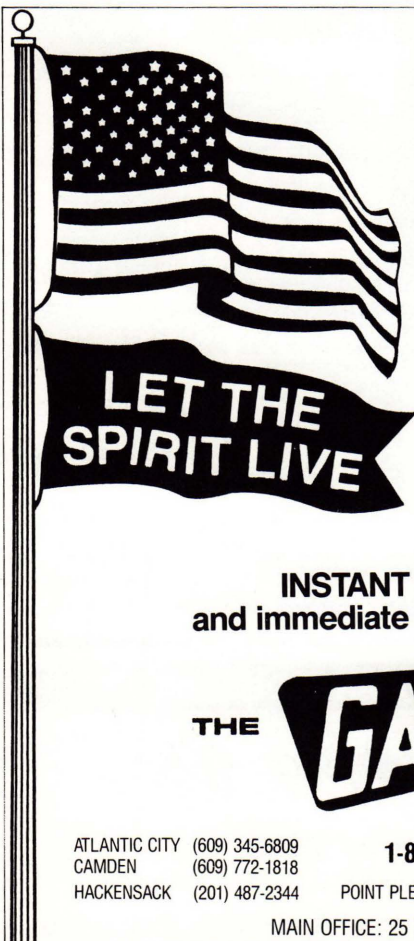
continued from page 31

author's observations may seem self-evident or mundane (Low salaries? No kidding!), but his purpose is to present a complete and realistic picture of a field that he feels is often mythologized and misrepresented by both its practitioners and the public. Only by facing up to possible shortcomings of the profession can architects as a group create policy to alleviate them. As one example, Gutman applauds recent discussion among professional organizations about the link between educational enrollment and volume of practice, saying in effect that we should not rely on economic depressions for controlling the numbers of architectural graduates. This is as close as he comes to prescribing any solutions for the various problems he depicts; clearly, he is calling for the profession as a whole to come up with its own answers. As a sociologist is in-

Only by facing  
up to possible  
shortcomings of  
the profession  
can architects  
as a group  
create policy to  
alleviate them.

clined to do, Gutman looks past the architect's reputation as a competitive individualist and sees a future dependent on teamwork. And, with buildings becoming larger and more technically complex, this cooperativeness must be extended beyond the professional boundaries to allow sharing of responsibility with other players, such as construction and facilities managers.

As a benchmark for future studies, this slim volume will be invaluable for measuring change and progress in our field. For it would be difficult to finish reading Robert Gutman's book without concluding that at least some change will be necessary if the practice of architecture is to avoid further fragmentation and disintegration as the twenty-first century approaches.



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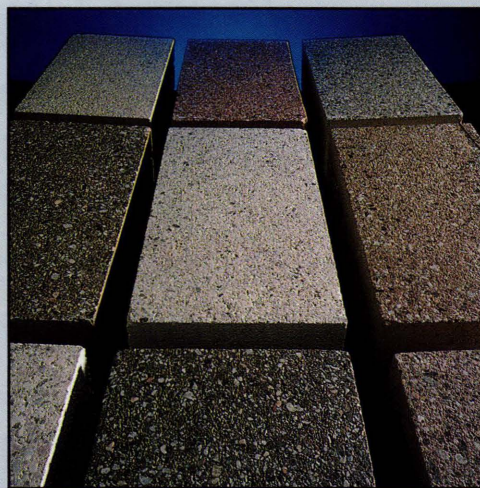
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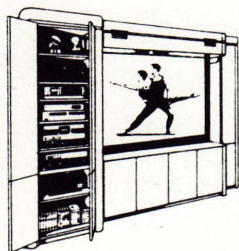
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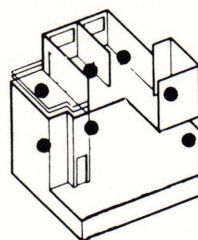


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